

Pace non trovo

For Solo Clarinet in B $\flat$

Kenrick Ho

(2024)

Preface:

Pace non trovo, for solo clarinet, is based on Francesco Petrarca's sonnet 104 of the same title. The piece is created using the inherent structure of the text, mapping elements such as the rhyme scheme, phrase structure, repetitions, word length, syllable count, consonants, and vowels to musical parameters. The rhythm is derived from the Italian pronunciation provided by Cosimo, to whom the piece is dedicated, while the pitch material incorporates quotations from Liszt's setting of the same poem.

The sonnet's theme of internal conflict is mirrored in the music through juxtaposing freedom and order. There are systematically generated materials but they are contrasted by freely interperated sections.

Pace non trovo

Sonnetto 104 by Francesco Petrarca

Pace non trovo, et non ò da far guerra;
e temo, et spero; et ardo, et son un ghiaccio;
et volo sopra 'l cielo, et ghiaccio in terra;
et nulla stringo, et tutto 'l mondo abbraccio.

Tal m'è in pregion, che non m'apre né serra,
né per suo mi riten né scioglie il laccio;
et non m'ancide Amore, et non mi sferra,
né mi vuol vivo, né mi trae d'impaccio.

Veggio senza occhi, et non ò lingua et grido;
et bramo di perir, et chieggo aita;
et ò in odio me stesso, et amo altrui.

Pascomi di dolor, piangendo rido;
egualmente mi spiace morte et vita:
in questo stato son, donna, per voi.

I find no peace

English translation by Sir Thomas Wyatt

I find no peace, and all my war is done.
I fear and hope. I burn and freeze like ice.
I fly above the wind, yet can I not arise;
And nought I have, and all the world I season.

That loseth nor locketh holdeth me in prison
And holdeth me not—yet can I scape no wise—
Nor letteth me live nor die at my device,
And yet of death it giveth me occasion.

Without eyen I see, and without tongue I plain.
I desire to perish, and yet I ask health.
I love another, and thus I hate myself.

I feed me in sorrow and laugh in all my pain;
Likewise displeaseth me both life and death,
And my delight is causer of this strife.

Performance Instructions:

The piece is notated in transposed score.

Phrases in boxes are intended to be the free sections where the speed and extend of rubato is completely up to the performer.

The score should be treated as an 'action score' rather than a 'sounding score,' where the goal is to perform the notated actions rather than focusing on the precise intonation of the notes. Therefore, techniques such as alternative fingerings and multiphonics should be treated as timbral devices, embracing their unstable sonic quality as the music. The same applies to extremely quiet altissimo passages, such as in bar 17. The goal is to play those notes as quietly as possible, even if it only produces a 'squeak.'

Notation key:

Alternative fingerings for colour trills on A4:



Alternative Fingerings

Fingering alternatives that modify timbre and pitch of the same note. A suggestive fingering is always provided where this technique is used, but the performer may use their own fingerings if they wish.



Colour Trills

Trilling the same note using alternative fingerings indicated in the circled number above the note.



Air Sounds

Blowing air into the instrument, without making any pitch.



Multiphonic

Overblowing or underblowing into the clarinet to create multiple resonating frequencies, but pitching does not have to be precise. Fingerings are provided where this technique is used.



Flutter Tongue

Rolling 'r' while playing the instrument to create a flutter effect.



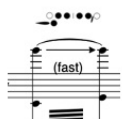
Vibrato

Moving the jaw or the instrument physically to create a vibrato effect. Speed of the vibrato is indicated in parentheses.



Pause

This symbol is used at the end of every eight bars. Introduce silences lasting no shorter than four seconds, but they can be as long as the performer deems intuitive.



Multiphonic tremolo

Alternate between the two multiphonic in the speed indicated, while aiming to keep the higher partial sustained. See Sciarrino's *Let me die before I wake* for reference.

Dedicated to Cosimo Profita, for Livorno Music Festival 2024

Transposed Score

Pace non trovo

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 $\text{♩} = 60$ Tempo Rubato (espressivo)

The first system of the musical score is written on a single staff in treble clef. It begins with a tempo marking of $\text{♩} = 60$ and the instruction 'Tempo Rubato (espressivo)'. The melody consists of several phrases, some of which are marked with triplets (indicated by a '3' and a bracket). The dynamics are indicated by a series of slurs and markings: *mp*, *pp*, *mp*, *pp*, *p*, *pp*, *p*, *pp*, and *p*. The final phrase is marked with '(freely) vib.' and 'non vib.'.

Alternative fingerings for colour trills on A4:

① ② ③

Tempo Giusto

The second system of the musical score is written on a single staff in treble clef. It begins with a tempo marking of 'Tempo Giusto'. The melody consists of several phrases, some of which are marked with triplets (indicated by a '3' and a bracket). The dynamics are indicated by a series of slurs and markings: *pp*, *ppp*, *pp*, *ppp*, *ppp*, *pp*, and *ppp*. The final phrase is marked with 'tr.' and 'vib.'.

The third system of the musical score is written on a single staff in treble clef. It begins with a tempo marking of 'Tempo Giusto'. The melody consists of several phrases, some of which are marked with triplets (indicated by a '3' and a bracket). The dynamics are indicated by a series of slurs and markings: *pp*, *ppp*, *pp*, and *ppp*. The final phrase is marked with 'non vib.', 'pitch', and 'air'.

11 **Tempo Rubato (espressivo)**

pp *p* *pp* *p* *pp* *mp* *p* *mp* *ppp*

Alternative fingerings for colour trills on A6:

① ② ③

13 **Tempo Giusto**

ppp *pp* *ppp* *ppp* *ppp*

ppp *pp* *ppp* *ppp*

pp *ppp* *pp* *ppp*

19

air → pitch

5:4

ppp

pp

5:4

ppp

air

pp

(fast)

air fl.

ppp

21

(slow)

ppp

5:4

ppp

5:4

ppp

6:4

pp

ppp

23

(slow)

6:4

6:4

5:4

air → pitch → air

pp

ppp

pp

ppp

pp

ppp

p

25

5:4

5:4

(fast)

(slow)

(fast)

3 2 1

5:4

5:4

ppp

ppp

pp

ppp

pp

ppp

ppp

27 $5:4$ ② $5:4$ $6:4$ $5:4$ $6:4$ pitch → air fl. $\wedge$

ppp *pp* *ppp* *p* *ppp* *pp*

29 (slow) vib. ① $5:4$ ② non vib. (slow) vib. ③ non vib. ① 3:2 ②

ppp *pp* *fpp* *fpp* *ppp* *fppp*

31 ③ ① $5:4$ ② (slow vib. → fast → slow) non vib. ②

pp *ppp*

33 (fast) vib. non vib. ① (fast) vib. non vib. ③ ②

$5:4$ *pp* *ppp* *fpp* *fppp*

35 fl. $5:4$ ① (slow) vib. $5:4$ ② non vib. pitch → air $\wedge$

pp *ppp*

37

ppp *p* *fpp* *ppp*

39

pitch → air

fppp *fpp* *ppp*

41

pp *ppp* *fp* *pppp*

43

ppp *pp* *ppp* *fpp* *p* *ppp*

45

① ① ②

tr

5:4

① ② ③ ① ②

5:4

5:4

5:4

pp

pp

ppp

pp

47

① ② ③

tr

5:4

5:4

ppp

pp

ppp

pp

fpp

fpp

fpp

fpp

49

(slow) vib.

non vib.

5:4

ppp

fpp

fpp

ppp

pp

ppp

51

5:4

(slow) vib.

non vib.

5:4

5:4

pp

ppp

pp

ppp

10

Tempo Rubato (espressivo)

53

ppp *mp* *pp* *p* *pp* *p* *ppp*

(freely) vib.

Tempo Giusto

55

ppp *pp* *ppp* *pp* *ppp* *pp* *ppp*

57

ppp *pp* *ppp* *pp* *ppp* *pp* *ppp*

59

ppp *pp* *ppp* *pp* *fppp* *pp*